

Angelina Del Balzo

angelina@bilkent.edu.tr
angelinadelbalzo.com

Program in Cultures, Civilizations & Ideas
Bilkent University
Çankaya, Ankara, Turkey

EMPLOYMENT

Bilkent University, Ankara, Turkey

Assistant Professor of Humanities, Program in Cultures, Civilizations and Ideas 2019 – present

EDUCATION

University of California, Los Angeles

Ph.D. English, Gender Studies concentration 2019
Certificates: Early Modern Studies; Writing Pedagogy
Dissertation: “Furbish’d Remnants: Theatrical Adaptation and the Orient, 1660-1815”
Committee: Professors Felicity A. Nussbaum (chair), Helen E. Deutsch, Sarah Tindal Kareem, Emily Hodgson Anderson
C.Phil. English 2016
M.A. English 2015
Exam Fields: Seventeenth-Century Literature (1590-1688), Eighteenth-Century Literature (1688-1820), Queer Literature (1590-1890)

Wellesley College

B.A. *cum laude*, English (honors) and Italian Studies 2011
Honors Thesis: “Portraying the ‘Strolling Trade’: Gypsies and Nomadism in the Eighteenth-Century British Novel” (Defoe, Fielding, Austen), dir. James Noggle

Additional Coursework

King’s College London, Middlebury College Italian School, Portland State University

PUBLICATIONS

Books

“From Foreign Shores: Eighteenth-Century Adaptation and the Theater of Empire.” Manuscript invited for peer review with Bucknell University Press.

“Enlightenment Tragedy and the Formation of Whiteness.” In progress.

Journal Articles

“Making Whiteness Visible: Slavery and Oriental She-Tragedy in Thomas Southerne’s *Oroonoko*.” *Eighteenth-Century Life* 48, no. 1 (2024). Forthcoming.

“The Archive and the Repertoire of the Treaty of Karlowitz,” for roundtable on Daniel O’Quinn’s *Engaging the Ottoman Empire. Studies in Eighteenth-Century Culture* 51 (2022): 245-48.

“‘The Feelings of Others’: Sympathy and Anti-Semitism in Maria Edgeworth’s *Harrington*.” *Eighteenth-Century Fiction* 31, no. 4 (2019): 685-704.

PUBLICATIONS (cont.)

“The Sultan’s Tears in *Zara*, an Oriental Tragedy.” *SEL Studies in English Literature 1500-1900* 55, no. 3 (2015): 501-21.

In Progress

“Looking for Margaret in Colley Cibber’s *Richard III*”

Book Chapters

“Shakespeare’s Art of the Dervish: Voltaire, Elizabeth Montagu, and National Sentiment.” In *Emotions in Non-Fictional Representations of the Individual, 1600-1850: Between East and West*, edited by Malina Stefanovska, Yinghui Wu, and Marie-Paule de Weerdt-Pilorge, 75-91. New York: Palgrave Macmillan, 2021.

Book Reviews and Entries

Review of *English Theatrical Anecdotes, 1660-1800*, edited by Heather Ladd and Leslie Ritchie (Univ. of Delaware Press, 2022). *Eighteenth-Century Fiction*. Forthcoming.

Review of *An Apology for the Life of Mr. Colley Cibber*, edited by David Roberts (Cambridge Univ. Press, 2022). *Restoration and Eighteenth-Century Theatre Research* 35. Forthcoming.

Review of *The Global Indies: British Imperial Culture and the Reshaping of the World, 1756-1815* by Ashley L. Cohen (Yale Univ. Press, 2021). *Journal of British Studies* 62, no. 1 (2023): 230-231.

Review Essay: “Women and the History of Ideas in the Global Eighteenth Century.” Review of *Intelligent Souls?: Feminist Orientalism in Eighteenth-Century English Literature* by Samara Anne Cahill (Bucknell Univ. Press, 2019) and *Novel Cleopatras: Romance Historiography and the Dido Tradition in English Fiction, 1688-1785* by Nicole Horejsi (Univ. of Toronto Press, 2019). *Eighteenth-Century Fiction* 34, no. 1 (2022): 604-607.

Review of *In Praise of Fiction: Prefaces to Romances and Novels, 1650-1760* by Baudouin Millet (Peeters, 2017). *Eighteenth-Century Fiction* 30, no. 4 (2018): 598-601.

Entries on “Falques, Marianne-Agnès, *Agenor and Ismena; or, the War of the Tender Passions* (1759)” and “Anon., *Memoirs of Maria, A Persian Slave* (1790),” *The Cambridge Guide to the Eighteenth-Century Novel, 1660-1820*, ed. April London (Cambridge: Cambridge Univ. Press). Forthcoming.

Performance Reviews

Review of *The Convent of Pleasure* by Margaret Cavendish, directed by Kim Weild, Red Bull Theater. *Eighteenth-Century Studies* 56, no. 1 (2022): 125-127.

Review of *The Woman Hater* by Frances Burney, directed by Everett Quinton, and *The Belle’s Stratagem* by Hannah Cowley, directed by Gaye Taylor Upchurch, Red Bull Theater. *Eighteenth-Century Studies* 54, no. 4 (2021): 1005-1007.

Review of *Venice Preserved*, by Thomas Otway, directed by Prasanna Puwanarajah, Royal Shakespeare Company. *Eighteenth-Century Studies* 53, no. 2 (2020): 299-301.

Performance Reviews (cont.)

Review of *Everything That Never Happened*, by Sarah B. Mantell, directed by Jessica Kubzansky, Boston Court Pasadena. *Shakespeare Bulletin* 37, no. 2 (2019): 277-280.

Public Writing

“Sympathy in a Pandemic, or the Correspondence of Human Souls.” *The Eighteenth Century: Theory and Interpretation* 61 (Summer 2020): online supplement. <https://ecti.english.illinois.edu/cfp/>

“Outlander: Making Scotland Great Again?” *The Rambling* (blog). July 16, 2018. <https://the-rambling.com/2018/07/16/outlander-making-scotland-great-again/>

FELLOWSHIPS AND GRANTS

- 2021 Huntington Library Short-Term Fellowship, W.M. Keck Foundation Fellow
- 2018 – 2019 Graduate Division Dissertation Year Fellowship, UCLA
- 2014 – 2019 Department of English Travel Grant, UCLA
- 2019 Modern Language Association Graduate Student Travel Grant
- 2018 Grace M. Hunt/English Reading Room Fellowship for Archival Research, UCLA
- 2017 – 2018 Department of English Dissertation Year Fellowship, UCLA
- 2014 – 2018 Center for 17th-and 18th-Century Studies Travel Grant, UCLA
- 2017 Mellon-EPIC (Excellence in Pedagogy and Innovative Classrooms) Fellowship in Teaching Excellence, UCLA
- 2017 Mellon Professionalization Initiative Summer Fellowship, UCLA
- 2017 Université François-Rabelais de Tours/UCLA Exchange
- 2016 – 2017 Clark Dissertation Fellowship, William Andrews Clark Memorial Library
- 2016 Raymond Klibansky Collection Research Grant, McGill University
- 2016 Center for Medieval and Renaissance Studies Travel Grant, UCLA
- 2015 Early Modern Studies Summer Mentorship, UCLA
- 2013, 2014 Graduate Summer Research Mentorship, UCLA
- 2012 – 2013 University Fellowship, UCLA
- 2012 Ruth Ingersoll Goldmark Fellowship, Wellesley College

HONORS AND AWARDS

2018 Helene W. Koon Memorial Award, Second Prize, Western Society for Eighteenth-Century Studies

2017 – 2018 Collegium of University Teaching Fellows, UCLA

2011 Elizabeth Robinson '78 Italian Senior Essay Prize, Wellesley College

2011 Laura Sperazi Award for Service, Wellesley College

PRESENTATIONS

Invited Talks

July 2021 “Eighteenth-Century Tragedy and the Formation of Whiteness,” Open Digital Seminar in Eighteenth-Century Studies (ODSECS) [[online](#)]

Panels Organized

Apr. 2023 “Ottomania” (Roundtable), American Society for Eighteenth-Century Studies Annual Conference, St. Louis, MO

Jan. 2023 “Liveness in a Remote World,” Modern Language Association Annual Convention, San Francisco, CA

Apr. 2022 “Women Performing Empire” (Theater and Performance Studies Caucus panel) with Willow White, American Society for Eighteenth-Century Studies Annual Conference, Baltimore, MD

Jan. 2020 “Colonial Pacific Northwest,” Modern Language Association Annual Convention, Seattle, WA

Feb. 2019 “Recycling & Repurposing in Eighteenth-Century Authorship” with Sören Hammerschmidt, Western Society for Eighteenth-Century Studies, Tempe, AZ

Conference Presentations

Apr. 2024 Project Session (invited speaker), Kathleen Wilson’s *Strolling Players of Empire: Theater and Performances of Power in the British Imperial Provinces, 1656-1833*, American Society for Eighteenth-Century Studies Annual Conference, Toronto, ON

July 2023 “Roxolana in Restoration England and Contemporary Turkey: Performing Imperial History,” International Congress on the Enlightenment, International Society for Eighteenth-Century Studies, Rome, IT

Apr. 2023 “Feminist Re-Vision in Historical Fiction: The Bluestockings Onstage,” American Society for Eighteenth-Century Studies Annual Conference, St. Louis, MO

Conference Presentations (cont.)

Dec. 2020 “Oriental She-Tragedy and the Formation of Whiteness,” David Nichol Smith Seminar in Eighteenth-Century Studies XVII, Adelaide, AU [online]

Oct. 2020 “‘Female Suff-rers’: Adapting *Ibrahim* and Emotion on the Restoration Stage,” English Theatre Culture 1660-1737 Symposium, Masaryk University, CZ [online]

March 2020 Roundtable, “Engaging the Ottoman Empire,” American Society for Eighteenth-Century Studies Annual Conference, St. Louis, MO [conference cancelled due to COVID-19]

Jan. 2020 “Eighteenth-Century Tragedy and the Creation of Whiteness,” Modern Language Association Annual Convention, Seattle, WA

July 2019 “‘Female Suff-rers’: Adapting Emotion on the Restoration Stage,” International Congress on the Enlightenment, International Society for Eighteenth-Century Studies, Edinburgh, UK

March 2019 “Our English Mode: Representing Performance in the Theatrical Prologue,” American Society for Eighteenth-Century Studies Annual Conference, Denver, CO

Feb. 2019 “The Habit of a Slave: Racial Disguises in Eliza Haywood’s *The Padlock*,” Western Society for Eighteenth-Century Studies Annual Conference, Tempe, AZ

Jan. 2019 “‘Female Suff-rers’: Adapting *Ibrahim* and Emotion on the Restoration Stage,” Modern Language Association Annual Convention, Chicago

Jan. 2019 Roundtable, “Adaptation before Cinema: Textual Transactions, Narrative Extensions,” Modern Language Association Annual Convention, Chicago

Nov. 2018 “Outliv’d My Liking: Shakespeare’s Deformed Women and Colley Cibber’s *Richard III*,” American Society for Theatre Research Annual Conference, San Diego, CA [conference cancelled due to strike action]

Oct. 2018 “‘Ultra-orientalists’ and the *Arabian Nights* on the London Stage,” Canadian Society for Eighteenth-Century Studies Annual Conference, Niagara Falls, ON

June 2018 “‘Ultra-orientalists’ and the *Arabian Nights* on the London Stage,” City, Space, and Spectacle in Nineteenth-Century Performance, University of Warwick in Venice, IT

June 2018 “Shakespeare’s Art of the Dervish: Elizabeth Montagu, Voltaire, and National Sentiment,” Between East and West: Emotions in Non-Fictional Representations of the Individual, UCLA Center for 17th- and 18th- Century Studies, Los Angeles, CA

Mar. 2018 “Our English Mode”: Translation on the Eighteenth-Century London Stage,” American Comparative Literature Association Annual Conference, Los Angeles, CA

Mar. 2018 “Too Dreadful to Bear: Coerced Sex and Guarded Virtue in Eliza Haywood’s *The Padlock*,” American Society for Eighteenth-Century Studies Annual Conference, Orlando, FL

Conference Presentations (cont.)

Feb. 2018 “‘He has new Moulded for our *English* Stage’: Manufacturing Theater in the Prologue,” Western Society for Eighteenth-Century Studies Annual Conference, Las Vegas, NV

Jan. 2018 “Limping Witches: Shakespeare’s Deformed Women and Colley Cibber’s *Richard III*,” Modern Language Association Annual Convention, New York

Oct. 2017 “‘From foreign shores are rich materials brought’: Cosmopolitan Adaptation on the London Stage,” Canadian Society for Eighteenth-Century Studies Annual Conference, Toronto, ON

Oct. 2016 “Elizabeth Bennet’s Jacobin Ideals,” Canadian Society for Eighteenth-Century Studies Annual Conference, Kingston, ON

Aug. 2016 “‘Secure from all Sympathy’: Affect and Anti-Semitism in Maria Edgeworth’s *Harrington*,” North American Society for the Study of Romanticism Annual Conference, Berkeley, CA

April 2016 “Limping Witches: Colley Cibber’s *Richard III* and the Untimely Deformed Woman,” Disability and Shakespearean Theatre Symposium, Glasgow, UK

Oct. 2015 “‘Secure from All Sympathy’: Affect and Anti-Semitism in Maria Edgeworth’s *Harrington*,” Canadian Society for Eighteenth-Century Studies Annual Conference, Vancouver, BC

March 2015 “The Sultan’s Tears: Sympathy in *Zara*, an Oriental Tragedy,” American Society for Eighteenth-Century Studies Annual Conference, Los Angeles

Dec. 2014 “The Sultan’s Tears: Metatheatricality and Affect in Oriental Tragedy,” David Nichol Smith Seminar in Eighteenth-Century Studies XV, Sydney, AU

May 2014 “Outliving Public Liking: Colley Cibber’s *Richard III* and the Aging Actress,” The First Actresses: 1660-1930s Symposium, The Ohio State University, Columbus, OH

Jan. 2014 “Foul, Limping Witches: *Richard III* and the Eighteenth-Century Actress,” British Society for Eighteenth-Century Studies Annual Conference, Oxford, UK

Department Talks

Dec. 2019 “Eighteenth-Century Tragedy and the Creation of Whiteness,” CCI Program, Bilkent University

Feb. 2018 “Heads and Maidenheads: Scheherazade in the Eighteenth Century,” Winter Athenaeum, UCLA Dept. of English

Guest Lectures

Oct. 2023 “Oriental Tales: *One Thousand and One Nights*,” Short Story in the 18th Century, Queen’s University, Canada

Guest Lectures (cont.)

Nov. 2021 “Orientalist Theater: Isaac Bickerstaffe’s *The Sultan*,” Restoration and 18th-Century Drama, University of Toronto-Mississauga

Oct. 2021 “Jane Austen and the Epistolary Novel,” Jane Austen, Bilkent

July 2019 “City and Theater Space in *A Midsummer Night’s Dream*,” AP English, Los Angeles Unified School District

Oct. 2018 “Brandon Jacobs-Jenkins’ *An Octoroon*,” Remembering Slavery, UCLA

May 2018 “Jullanar of the Sea: *A Thousand and One Nights*” Medievalisms, UCLA

Jan. 2018 “The Rise of the Novel and the *Arabian Nights*,” Seduction and Sentiment: The Rise of the Novel (capstone seminar), UCLA

TEACHING***Bilkent University***

Turkish Travels (English literature upper-division elective)
 The Politics of Adaptation (humanities honors seminar)
 Cultures, Civilizations, and Ideas I: Ancient and Classical Civilizations
 Topic: Mourning and Community
 Cultures, Civilizations, and Ideas II: Modernity and Tradition
 Topic: How Do We Know?
 Topic: Utopia and Alternative Worlds

Senior Project Supervision

Defne Özegemen (English Language & Literature): “The Social Conditions and Differences of Women in 19th and 20th Centuries as Portrayed in *Emma* and *Clueless*”

Internship Supervision

İlayda Doğanyılmaz (English Language & Literature)
 Bilge Alagün (English Language & Literature)

University of California, Los Angeles***Courses designed and taught as instructor***

Introduction to Creative Writing
 Who Tells Your Story? British Imperialism and Adaptation
 Swinging Sixties: British and Commonwealth Literature, 1954-1979
 Critical Reading and Writing: Adaptation
 Critical Reading and Writing: Adapting the *Odyssey*
 Critical Reading and Writing (Service Learning) The Body
 Critical Reading and Writing: Desire in Literature

Courses taught as section leader

Literatures in English to 1700
 Literature and Photography
 Literatures in English, 1700-1850
 Shakespeare's Later Plays

ACADEMIC SERVICE AND ACTIVITIES

Service to the Profession

External Peer Reviewer for *The Eighteenth Century: Theory and Interpretation* and *Orbis Litterarum*

- 2024-2025 Member, 2025 Virtual Meeting Program Committee, American Society for Eighteenth-Century Studies
- 2022-2024 Co-chair, Theater and Performance Studies Caucus, American Society for Eighteenth-Century Studies
- 2021-2022 Volunteer mentor, "The Doctor Is In" Help Desk, American Society for Eighteenth-Century Studies annual conference
- 2016-2019 Coordinator, Southern California Eighteenth-Century Group
- 2016-2018 Graduate Student Liaison, *Eighteenth-Century Fiction*

Service to the University and Department

- 2022-2023 Curriculum Committee, CCI Program, Bilkent
- 2019-2022 Colloquium Committee, CCI Program, Bilkent
- 2018-2019 Co-Chair, Social Justice Pedagogy Working Group, UCLA
- 2014-2019 Graduate Mentor, UCLA Department of English
- 2014-2016 Co-Coordinator, Eighteenth-Century/Romantic Working Group, UCLA

Additional Employment, Training, and Service

- 2019-2021 Alumnae Admission Representative for Turkey Region, Wellesley College
- Spring 2019 Reader, "Critical Approaches to Race and Ethnicity in Performance," UCLA
- 2017-2019 Graduate Student Researcher for Felicity Nussbaum, UCLA
- 2015-2019 Volunteer tutor, 826LA: A Nonprofit Writing and Tutoring Organization
- Spring 2018 Reader, "Jonathan Swift: Writing, Life, Afterlife," UCLA

Additional Employment, Training, and Service (cont.)

Spring 2018 Auditor, “Identity in Print in the Long 18th Century” seminar, Johanna Drucker (Information Studies, UCLA)

Oct. 2018 Participant, “Theater as Pedagogy” workshop, Jessica Bauman

Fall 2017 Seminar in Teaching Excellence: Inclusive Classrooms, UCLA

Summer 2017 Reader, “Nationalism and Transnationalism: Oriental Tales,” UCLA

May 2017 Participant, “Making Race in the 18th-Century Atlantic” workshop series, Catherine Hall (History, University College London)

2016-2017 Cataloguing Assistant, Loren and Frances Rothschild Collection

Fall 2014 Auditor, “The Cultural and Political Representations of Emotions in Performance” seminar, Sue-Ellen Case (Theater, UCLA)

Nov. 2014 LGBTQ Ally Training, LGBT Resource Center, UCLA

2011-2012 MBA Admissions Aide, Stern School of Business, New York University

Summer 2009 Research Assistant for Yoon Sun Lee, Wellesley College

PERFORMANCE WORK

April 2021 Participant, “Restoration Theater: Re-Activating the R/18 Repertoire” workshop, Center for Renaissance Studies, Newberry Library

June 2019 Moderator, “Feminism and the Arts: Where Are We Now?” with Shira Tarrant (CSU Long Beach), Audience Engagement Program, Boston Court Pasadena

Spring 2019 Dramaturg, *Ladies* by Kit Steinkellner (World Premiere), dir. Jessica Kubzansky, Boston Court Pasadena

May 2019 Co-Creator and Respondent, “The Real Ladies of *Ladies*,” Audience Engagement Program, Boston Court Pasadena

2014-2018 Flute and voice (alto), Early Music Ensemble, UCLA

Oct 2018 Moderator, “Assimilation and Interfaith Marriage” with Rabbi Keara Stein, Audience Engagement Program, Boston Court Pasadena

2017-2018 Script Reader, Boston Court Pasadena

July 2018 Teaching Assistant, Shakespeare Institute with Louis Fantasia, Shakespeare Center of Los Angeles and the William Andrews Clark Memorial Library

July 2017 Dramaturg, *Cricket Woman, Mother Earth (or) A Nasty Comeuppance* by Tiffany Antone, New Play Reading Festival, Boston Court Pasadena

PERFORMANCE WORK (cont.)

2017 Literary Intern, Boston Court Pasadena

2009 Isabelle Eastman Fiske '23 Prize for Acting, Wellesley College

2008 Literary Intern, Portland Center Stage, Portland, OR

2006 Oregon Shakespeare Festival Summer Seminar for High School Juniors

1995-2007 Private instruction: flute and piano

LANGUAGES

French (advanced reading, intermediate writing and speaking)
 Italian (advanced reading, intermediate writing and speaking)
 Turkish (basic reading and conversation)

AFFILIATIONS

American Comparative Literature Association (ACLA)
 American Society for Eighteenth-Century Studies (ASECS)
 American Society for Theater Research (ASTR)
 Association for Theatre in Higher Education (ATHE)
 Literary Managers and Dramaturgs of the Americas (LMDA)
 Modern Language Association (MLA)
 North American Society for the Study of Romanticism (NASSR)
 Shakespeare Association of America (SAA)

OTHER INTERESTS

Hiking; attending theater, music, and opera performances; travel; cooking; reading detective fiction

REFERENCES (contact information available upon request)

Felicity A. Nussbaum
 Distinguished Research Professor of English, University of California, Los Angeles

Helen E. Deutsch
 Professor of English, University of California, Los Angeles

Sarah Tindal Kareem
 Associate Professor of English, University of California, Los Angeles

Daniel O'Quinn
 Professor, School of English and Theatre Studies, University of Guelph